

The Hymn

OCTOBER 1964



The President's Message

NEW HYMNS

One of the most important and successful activities of the Hymn Society is the new hymn projects which have been initiated by the Society over a period of years. It is gratifying to note that thus far, out of 132 hymns published by the Society, 44 have appeared in 24 hymnals and collections of hymns. They appear over 80 times.

As this Message is being written, 400 new hymn texts have been received for the Children's Hymn Project. These will be reviewed by the special committee in charge; and the hymns selected will be sung at a Children's Hymn Festival in May of this year at Philadelphia under the auspices of the Philadelphia Chapter of the Hymn Society.

Two additional new hymn projects are scheduled for 1966. One is being arranged in cooperation with the American Bible Society which is celebrating its 150th Anniversary in that year. The emphasis here is on hymns that express the importance of widespread distribution of the Scriptures to all men as an essential and thrilling part of the Christian mission in the world. The hymns chosen will be introduced at the Annual Meeting of the Bible Society on May 12, 1966. The deadline for new hymns in this project is January 1, 1966.

The other project in 1966 is associated with the 100th Anniversary of the Pacific School of Religion at Berkeley, California, which comes in that year. The hymns sought for this occasion should express the importance of the Christian Ministry and the training for it. The Anniversary celebration includes the Annual Pastoral Conference scheduled for February 15-17, 1966; and the new hymns chosen will be introduced on that occasion. The deadline for new hymns in this project is October 1st, 1965.

Hymn Society members are cordially invited to participate in these new hymn projects themselves, and to interest others who are not members. This will widen the circle of interest, and enlarge the possibility of obtaining worthy hymns.

—DEANE EDWARDS

The Hymn

Published by The Hymn Society of America, New York

Volume 15

October, 1964

Number 4

CONTENTS

THE PRESIDENT'S MESSAGE	98
THE EDITOR'S COLUMN	100
NEGRO SPIRITUALS	101
<i>Joseph R. Washington, Jr.</i>	
TEACHING THEORY WITH HYMNS	111
<i>James Boeringer</i>	
RUSSIA	115
<i>Jack L. Ralston</i>	
25TH ANNUAL LITURGICAL WEEK	123
RECORD REVIEWS	123
TABLE OF CONTENTS, THE HYMN, VOL. 15	127

George Litch Knight, *Interim Editor*

Armin Hacussler, *Literary Consultant*

Morgan F. Simmons, *Book Review Editor*

Seth Bingham, *Musical Consultant*

Music Editors

Edward H. Johe

William B. Giles

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$2.50).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIverside 9-2867.

All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Printed in the United States of America.

The Editor's Column

"TRICKS BEFORE HIGH HEAVEN"

GEORGE LITCH KNIGHT

The intriguing title comes from an article by David Holbrook in "The Musical Times." In it appears this statement:

In school we see the contest between human nature's mysterious quest for understanding of spiritual truths, and the distractions offered by popular culture such as the world of Tin Pan Alley imposes on such naive awareness. . . . Elizabeth Poston and I are working on *The Cambridge Hymnal* which contains only those hymns which as poetry and music, seem to us to convey the experience of the true quest for spiritual truth. . . . We shall not include any of the work of the Twentieth Century Church Light Music Group. . . .

Mr. Holbrook presents a strong case against hymns currently being touted in British circles—not that the hymns are too "modern" or "20th century" in idiom. Rather, he objects to the thoughtless espousal of crudity for the sake of "being up to date."

A similar concern is expressed in our own country by the Reverend John C. Selner, S.S., who writes in the Fall, 1963, issue of "The Catholic Choirmaster,"

The Society of Saint Gregory is celebrating its Golden Jubilee this year. . . . With the change to popularization of the forms of worship and to more communal endeavor in praising God, there is coming, as many of you must have noticed, a growing antipathy to what is blithely characterized as antiquated musical fare because it is not calculated to enlist the loud and energetic effort of each individual to express himself with the crowd which gathers around our altars.

Fr. Selner, long an advocate of thoughtful and orderly presentation of Church Music, goes on to say:

. . . If a "hootenanny mass" has not yet appeared it is only because the printers have not had time to get it rolling off the press. . . . We are told lately that any kind of music is all right just so the people will sing it. One expert (quotation marks) has ventured the opinion that there is no distinction between sacred and secular music! All music is God's music. Oh, goody!

(Continued on Page 126)

Negro Spirituals

JOSEPH R. WASHINGTON, JR.

NEGRO SPIRITUALS represent the spirit of the "invisible institution," a spirit born of aspiration but not of faith. Spirituals lie outside the Christian faith precisely because they were expressions of fervor, even religious fervor, related to situations of struggle which ended in 1890.

The complexities which made religious and social intercourse between Negro and white communions impossible increased following the periods of the Civil War and Reconstruction. It has been argued that, given the independent movement of the Negro in religion, there is no reason why he could not have developed an independent theology, the most likely source being the spirituals. But while, in a deep sense, spirituals were songs of great belief, perhaps of hope, they were neither songs of faith, nor songs of a growing body of critical theology. The dignity, beauty, insight, and classic quality of the spirituals as the creative contribution of the Negro to the world is a matter of record. They are most significant when placed against the background of insurrections, protracted camp meetings, religious festivities, moral exhortations, and the urge for freedom planted by the free Negro. Indeed, the Biblical literalism and abundance of moralities taught the slave made a profound impact and led to a spontaneity of surprising power.

As an expression of religion, rather than of faith, some Negro spirituals were songs of protest, in acceptable and thinly veiled form, against the conditions of this life. As such, they were songs of defiance, revolt, and escape. On this level, the rhythm and messages of these spirited songs aided slaves to be religiously or psychologically supported in their feats of courage—to be tenacious, resolute, and militant. In the present era of massive protests, Negroes have returned to spirituals, not as songs of faith but as sources of spirited support. This is natural since in times of distress and trouble it is a human tendency to fall

Joseph R. Washington, Jr., S.T.D., is Chaplain of Dickinson College, Carlisle, Pennsylvania. The material in this article is reprinted from his recently published book, Black Religion, Beacon Press, copyright © 1964 by Joseph R. Washington, Jr. (Reprinted by permission of Beacon Press)

back upon the past. Freedom rides, sit-ins, and jailhouses rather than formal worship are the context in which spirituals are helpful—a context close to that of the slave heritage. Negro spirituals are used as mood music for retreats, are the source of jazz, and are occasionally used in the setting of an anthem. The religious relevance of spirituals as songs of protest or feeling, rather than as creedal affirmations, identifies these works as expressions of religion and not of faith.

Where they are not used for inspiration, Negro spirituals are generally valued as works of art. The rhythm is African; the text of the majority of spirituals is an adaptation of the King James Version of the Bible. The earliest spirituals followed the leading lines and response of African songs cast in a religious setting.¹ Just as religious meetings were used by Negroes for purposes other than worship, so the spirituals projected beyond the entertainment interests of the white people who loved to hear “those darkies singing.” Not all spirituals were concerned about the things of the “spirit,” though they were concerned with all things spirited.

In addition to the African rhythms as a mode of expression, there are four fundamental elements without which Negro spirituals are not fully appreciated. These four elements are the cataloging of historical events, the various forms of protest, the individual and personal reflections, and the worshipful expressions. These elements are significant for the understanding of why many Negroes who found their life in religious communions independent of the mainstream of Protestantism were unable to hammer out an independent body of beliefs from the teachings codified in the Negro spirituals.

A historical perspective gives the best setting for the interpretation of spirituals. African music was the thread connecting the history of these people. With their gift of song, Africans were torn from their native ties and set down in the colonies. The first extended collection of songs by slaves was promoted as an authentic document of the Negro people.²

Negro spirituals are the creation of the slave field hands, the masses, who were also the “invisible institution.” After the insurrections of the 1820’s, which led the white masters to abandon the widely held view that “true religion makes good masters and good slaves,” Negro worship was proscribed and monitored. At the same time that whites used worship to indoctrinate the Negro with moralities, to keep him busy, to keep tabs on him, and to snuff out uprisings, the Negro was using religion as a “front” for surreptitious activities. In the cool of the evening, Negro spirituals served the purposes of the white man as well as his slaves. Hearing the religious words against haunting

African rhythms, overseers and masters knew that slaves were both "faithful" and contented fools. Aware of the white man's credulity at the point of religion, slaves lulled them to sleep while their brethren were beating their way to freedom; sometimes to the freedom of the next world, more often to the freedom of the world.

It is widely known that camp meetings and revivals, prior to the insurrections, provided occasions for Negroes to gather en masse to hear the "word," at times of God, but usually of man. This setting provided unusual opportunities to risk escape, but those who failed to participate were in an even more dangerous predicament:

Sinner, please don't let this harvest pass;
Sinner, please don't let this harvest pass, harvest pass;
Sinner, please don't let this harvest pass,
And die and lose your soul at last.³

Spirituals were used to call secret meetings at midnight and at the break of dawn:

Let us praise Gawd together on our knees.
Let us praise Gawd together on our knees.
Let us praise Gawd together on our knees.
When Ah falls on mah knees
Wid mah face to de risin' sun;
Oh, Lawd, hab mercy on me.

The African colonization movement, to relocate Negroes outside the United States, was widely supported by many white Protestants and denounced by such outstanding Negro spokesmen as Frederick Douglass, Sojourner Truth, Harriet Tubman, and Richard Allen. However, the idea got through to enough slaves to develop a sense of expectation about the camp ground across the waters:

Deep River, my home is over Jordan, Deep River,
Lord, I want to cross over into camp ground;
Lord, I want to cross over into camp ground;
Lord, I want to cross over into camp ground.

Bishop Francis Asbury of the Methodist Episcopal Church North was instrumental in the late eighteenth-century declarations by Methodists against slavery, later revoked. In what he called the "Egypt" of South Carolina, Bishop Asbury lost his health in behalf of the Negroes for whom he was Moses:

Go down, Moses
Way down in Egypt Land,
Tell ole Pharaoh
Let my people go.

The tumultous days of following the Nat Turner insurrection were extremely difficult ones for the slaves. This was the period when Negroes were no longer permitted to be inspired by black exhorters without the most scrutinizing supervision:

Oh what a mournin',
 Oh what a mournin'
 Oh what a mournin'
 When de stars begin to fall.

Reconstruction days brought about tremendous changes in the life of the Freedmen, full of uncertainties:

Nobody knows de trouble I've had,
 Nobody knows but Jesus,
 Nobody knows de trouble I've had.
 Glory hallelu!⁴

From this historical point of view, Negro spirituals are records of meaningful events in the lives of the slaves. These events were not seen as the mighty acts of God; they were the record of situations which were the result of human affliction and response—not the judgment of God upon an unfaithful people. Thus, as "secular" history, these events represented a past which the Freedmen were trying to outlive. While it is true that many of these spirituals could be used in worship, they were not so used following the 1890's. In the late nineteenth century and throughout the twentieth Negro spirituals were without meaning and relevance, nor did they inspire faith for the independent Negro Protestants who were the direct descendants and heirs of the field hands who produced them.

If the historical element in the spirituals did not provide a basis for a growing and dynamic faith, the protest element was of even less moment for the participants in the strictly Negro congregations following the turn of the twentieth century.

Negroes were conscious of being excluded from the churches of their white teachers in the North and in the South:

When I get to Heaven goin' to sing and shout,
 Nobody there for to turn me out.

In order to meet the Underground Railroad and escape the cruelty of the overseers, Negroes found it advantageous to

Steal away, steal away,
 Steal away to Jesus,
 Steal away, steal away home,
 I hain't got long to stay here.

Canaan for Negroes seeking refugee was the North,

O Canaan, sweet Canaan,
I am bond for the land of Canaan,

the promised land:

I am bound for the promised land;
I am bound for the promised land;
O who will come and go with me?
I am bound for the promised land.⁵

It is difficult to express, much less develop, a faith out of protests which are essentially negations rather than affirmations, one reason why Negroes have never been able to set forth theological tenets based on their quasi-religious experience. The protest of spirituals was meant to provide escape from desperate circumstances. The God whom the missionaries revealed was not interested in freedom and equality, as was the God of the Negro preachers. Rather than to God, slaves looked for relief of their burdens to their fellow Negro leaders, who were influenced by such shining examples in the darkness as John Woolman and the abolitionists.

On a close reading of the spirituals, one is impressed with their deeply private and often individualistic utterances, the common thread running through all of them. Indeed, a spiritual has been defined as the expression of a single Negro concerning his experience "that had universal application at whatever time that song was popular."⁶

Spirituals are of real vitality only for the individual and group experiencing the trial by fire out of which they were forged. As songs of faith, spirituals have no universal appeal—they are powerless to evoke an affirmation of faith in the faithful. Their power to evoke deep feeling depends upon the ability of the artist to draw the listener within his frame of reference or that of the singers to stimulate the situation of oppression. Their vigor comes primarily from the African rhythm and only minimally from the beautiful English of the King James Version of the Bible.

Perhaps the singular factor preventing spirituals from developing as a body of faith was their religious context. The usual claim is that Negroes "took complete refuge in Christianity" and that the Negro spirituals are the searing evidences of this "religious fervor." If Christianity is defined as "the religion of compensations in the life to come from the ills suffered in the present existence,"⁷ or as the religion which implies the "hope that in the next world there would be a reversal of conditions," then the Negro really was besieged with

religion in the name of a modified Christianity. For, to my mind, the doctrine of rewards and punishments is not basic to the Christian faith; at most it is incidental. The Christian faith does not, and did not, rise and fall with compensations, though this be the persuader used by sincerely religious people who are also Christians.

We have seen that the Negro did not seek the religion of Christians. He was beset by and nearly coerced into the religion of white Protestant missionaries, who, incidentally, did not represent the best in their tradition as it was expressed in their time. Despised, deprived, dehumanized, and deceived, the slave responded to what was interpreted as Christianity as to a diversion, a channel for the release of his repressed desires.

The missionaries, however, were convinced that Christianity is a "religion of compensations in the life to come," and they knew what they were about in withholding from the slaves the great demands of the Christian faith, demands which the white ambassadors of Christ and of the slave masters were able to ignore. The missionaries and the evangelists interpreted the Gospel to fit the situation as they chose to perceive it. This "comedy of errors" was so repetitive and impressive that it led Negroes to the false conclusion that the religion of feeling and compensations is the Christian faith. The revivalists seized upon the defenseless Negro in his impressionable state of ignorance, permanently damaging the opportunity for the slaves and their offspring to participate in either the fruits of the Christian religion or the Christian faith. The dominant moralities of the period were disguised in terms of "faith, hope, and love."

The spirituals, as we have seen, were not forged out of the Christian faith but were shaped by the fiery brands of white Christians who were not able to choose between their faithfulness to God and Mammon. Of course some Negro spirituals did carry forth the intention supplied by the words and thoughts caught from the revivalist enthusiasts, sometime—representatives of God, sometime—representatives of slave masters and overseers.

When the songs of worship are studied, at least eight different kinds of materials are discoverable, among which are the psalms and hymns of such renowned writers as Isaac Watts, Charles Wesley and Richard Allen.⁸ Despite this revival influence, there is considerable evidence that antebellum spirituals rarely contained Christian themes.⁹ Old Testament ideas, characters, symbols, and stories pertinent to the Christian faith are isolated and misrepresented nearly as frequently as they occur. We must remember that the oral tradition was the basic method used by the missionaries to the field hands, who seldom were

able to read or write, and this tradition accurately reflects the content, beliefs, and aspirations of the people involved. Thus, what issues from the spirituals is primarily the tale of how slaves revolted, responded to the colonization movements, became pacific, and finally placed their hopes in the world beyond as a final resort.¹⁰

Negroes took the vocabulary, Bible, lessons, instructions, and messages of the white teachers and expressed them in the form of spirituals. Jesus was seen as the protector from violence. The death of the "Lamb" assured slaves they would not have to die.¹¹

O de Lamb done been down here an' died,
De Lamb done been down here an' died,
O de Lamb done been down here an' died,
Sinner won't die no mo'.

A great many spirituals reflect the missionaries' emphasis upon morality:

You'd better min',
You'd better min'
For you got to give account in Judgment,
You'd better min'.

Still others reflect the evangelists' preoccupation with purity:

You must be pure and holy,
You must be pure and holy,
You must be pure and holy,
To see God feed his lambs.

The fixation on death in some spirituals is indicative of the revivalists' emphasis upon being prepared for this momentous event:

O Lawd, when I die,
I want to go to heav'n
My Lord, when I die.

Slaves were aware that religion was used to make them pacific. One of their reactions was to use a theme for purposes other than those intended by the whites. The chariot was a "sledlike" form of transportation for tobacco, providing a theme for reincarnation in Africa:¹²

Swing low chariot! Pray let me in!
For I don't want to stay behind.
Swing low chariot! Pray just let me in!
For I don't want to stay here no longer.

The Christian faith per se was poorly communicated, if at all. The few spirituals which refer to the birth of Jesus are extremely late, occurring sometime between Emancipation and Reconstruction. There are few more than the following:

Go tell it on de Mountain
 Three Wise Men to Jerusalem came
 Lit'l Boy, how ole are you?
 Dar's a Star in de East
 Mary had a Baby
 Rise up Shepherd an' foller

The Biblical Marys are never distinguished. Jesus is usually given the title of power, "King Jesus," and He is indistinguishable from God. The spirituals concerning the Crucifixion and the Resurrection—core of the Christian faith—tend to be verbatim statements of description, rather than affirmations of the faithful, often interwoven with themes of withdrawal:

Calvary
 Crucifixion
 De Angel roll de Stone away
 Were You there when they Crucified my Lord?
 Look-A how dey done my Lord

Many spirituals deal with the imagery in the Old Testament by simply setting the words to music. By far the great bulk of the spirituals deal with the Old Testament, especially its suggestions of escape from this life. No other theme gives such clear evidence that the missionaries taught primarily a religion about another time and place. Seldom does the theme of freedom enter the spirituals, but when a spiritual speaks of freedom it is outside the context of the Christian faith.

Oh Freedom! Oh Freedom!
 Oh Freedom I love Thee!
 And before I'll be a slave,
 I'll be buried in my grave,
 And go home to my Lord and be free.

The predominance of the other world theme is fundamental to the following spirituals:

Ride on, Moses
 All God's Chilluns got Wings
 Dere's no hiding place down here
 Lis'en to de Lam's

Stan' still Jordan
By an' by
Roll Jordan, roll
Git on Board, Little Chillen
Keep A-Inching Along
Give Me Jesus
You God A Right
Sometimes I Feel Like A Motherless Child
In Dat Great Gittin' Up Mornin'
Religion Is A Fortune I Really Do Believe
Walk in Jerusalem Jus' Like John
I Want God's Heab'n To Be Mine
To See God's Bleedin' Lam'
I Thank God I'm Free At Las'

The popular view that Negro spirituals are of Christian origin is based upon the preponderance of otherworldly themes, Biblical words, and the instruction and messages of the missionaries. These were the tools of the Negroes had at hand. But this view assumes the credulity of the slave. It overlooks the awareness of Negroes that religion was methodically used to hold them in check, and their capacity to use it for other purposes than worship. Thus, the distinction between spirituals being forged from materials presented by Christians and forged from the Christian faith itself is essential to understanding the mind of the Negro.

Yet, the claim of Christian origin for these songs is more of an indictment than a source of pride for Protestants. The very content of these religious expressions dispels every doubt about the quality of proselytism among the slaves. When Negro spokesmen counterattacked with the Good News of freedom, slaves fled from the churches, and when Negro leaders went to their own with the call to pride following the Civil War, Negroes left the white communions in droves.

But the argument that through the spirituals, the only general body of religious knowledge possessed by Negroes, there might have developed within the independent religious movement a full understanding of the Protestant faith, tradition, and theology is sound so far as it goes. Negro independent religious groups, based only on race, never intended to be other than Protestant, although they underestimated the complexity of this commitment. But the idea that they could develop an independent Protestantism falls by its own weight—both because Protestantism is not racial in its intent, if it may be in practice, and because Negro spirituals were historical documents, protest expressions, as well as poetic interpretations of a peculiar time and

place. After all, the Negro was desirous of leaving that past behind because in the call to freedom he believed that his day would come—hopefully, it is coming. He had no way of knowing that his past would remain deftly with him in his future.

Finally, the religious or worship-centered spirituals were essentially individualistic, the key to Negro religion and a sign that Negro religious organizations have yet to learn to participate in and contribute to the overarching community of faith. The so-called religious spirituals, then, were the creations of religious aesthetes and not theological interpreters:

Somebody's Knocking At Yo' Do'
 I Couldn't Hear Nobody Pray
 It's Me, O Lord
 De Blin' Man Stood On De Road An' Cried
 I'm Troubled in Mind
 Who'll Be A Witness For My Lord
 Ev'ry Time I Feel De Spirit

In each of these spirituals there is a sense of drama, an appeal to emotion and a highly personal demand, fundamentals of the existential decision embodied in the community of faith. But these spirituals were decidedly about the future in an unknown world. Such a one-sided emphasis, so often combined with transitory moralities without any sense of corporate morality or the wholeness of faith, was not conducive to a full understanding of faith:

O, Gambler, Git Up Off O' Yo' Knees
 My Lörd's A-Writin' All De Time.

Negro spirituals are a criticism of the missionaries, revivalists, evangelists, and the whole Protestant coalition who were enthusiastic about casting out the devil in the Negro but who became for the Negro, in the deepest theological or Biblical sense, the very devil himself. Negro spirituals are also helpful in understanding why, when the Negro responded to exclusion by the very same Protestant forces which would "save" him through the development of a pseudo-Protestantism based on race, there was no basis for nurture in the Christian faith. In the twentieth century, when Protestantism began seriously to recover the historic Christian faith, the religion of the Negro was frustrated in the quest for the freedom and equality which their slave ancestors thought they had achieved in their escape to freedom.

(Continued on Page 122)

Teaching Theory with Hymns

JAMES BOERINGER

Visitors to theory classes at Oklahoma Baptist University, if acquainted with many of the 132 new hymn-texts that the Hymn Society of America has brought out in the past 40 years, may be surprised to hear some of those texts being sung to altogether unfamiliar tunes.

The tunes are unfamiliar because they are entirely new creations by students in theory classes administered in the College of Fine Arts by Dr. Donald W. Packard. Dr. Packard uses the familiar Eastman series of textbooks, devoting two years to covering McHose's *The Contrapuntal Harmonic Technique of the 18th Century*. The other Eastman texts are also used, but Dr. Packard also adds to the course requirements for skill in keyboard improvisation and in composition—both skills chiefly in hymnic styles.

Although Bach's chorales form the basis of the studies, the students are permitted to deviate from Bach's style when, at the end of the freshman year, the first assignments are made in writing hymn tunes. The results are interesting.

The students at the university are drawn largely from the Southern Baptist Convention, and in that church body, of course, gospel hymns are popular. Under the leadership of musical directors produced by schools like O. B. U., however, the young people generally have acquired a broad acquaintance with many other kinds of hymns in their home churches.

The O. B. U. music department does not scorn the natural affection of the students for the "gospel" tradition of hymnody, but the teachers try to steer this affection towards the earlier and more substantial American hymnody that forms the foundation of oversimplified gospel hymns.

In the hymns produced by the students, an otherwise sterile piece is often enlivened by traces of the welcome enthusiasm of a Baptist song; or a hymn that is very close to being a bad example of such a

James Boeringer, D.S.M., A.A.G.O., of Susquehanna University, Selinsgrove, Pa., serves as Editorial Assistant for the American Guild of Organists Quarterly, and has been a regular contributor to THE HYMN for a number of years.

Holy Spirit, Truth Divine

Rev. Samuel Longfellow, 1864

Linda Cornett, 1963

Ho - ly Spir - it, Truth di - vine,

Dawn up - on this soul of mine;

Word of God, and in - ward Light,

Wake my spir - it, clear my sight.
clear my sight.

Awake, My Tongue, Thy Tribute Bring

John Needham

Judy Lynes, 1963

my tongue,
A - wake, my tongue, thy trib - ute

bring To Him Who gave thee pow'r to

Who is
sing; Praise Him Who is all praise a -

bove, the source of wis-dom and of love.

song is brought up to a new and original level without losing touch with simpler and less fastidious taste.

The students begin their work by going to the library, where a complete collection of Hymn Society texts is kept on reserve. They select some words that appeal to them and present first an analysis of the rhythm and prosody. A rough harmonic scheme is then worked out and an appropriate melody is fitted to that scheme. If the melody and harmony appear to be compatible, the inner parts are then worked out.

Once written, the hymn tune can be easily multilithed and can then serve as a vehicle for partsinging, analysis, transposition, or whatever exercise any other hymn might provide. Using the students' own hymns, however, appeals quite naturally to their pride in their own craftsmanship. They are much more eager to perform them well, and also much more interested in seeing how a great composer like Bach went about the comparatively simple task of harmonizing chorale-melodies.

Finally, of course, some of these new hymn tunes may find their way into a wider acceptance. Some of the students may become composers and may later discover that their youthful effort could well become the basis of a larger work. Some of the tunes might eventually find their way into new hymnals. Quite aside from any intrinsic merit, these little works show one means of enhancing interest in the study of both theory and hymnody by using one to teach the other.

Editor's Note: Dr. Ruth E. Messenger was especially interested in the type of endeavor described above. At her request Dr. Boeringer prepared the article and submitted the two examples printed here. It was Dr. Messenger's hope that the article as it stands might have appeared in the April, 1964, issue of THE HYMN. During the summer transfer of materials the hymn tune cuts were mislaid; however, with their rediscovery, the present article was made possible. (Perhaps similar work is being done in other colleges and universities; the Editor would be pleased to hear of it.)

"A GUIDE TO HYMN STUDY"

By NANCY WHITE THOMAS

Single copies may be ordered from The Hymn Society of America at 50¢ postpaid. Persons desiring to purchase one hundred or more are invited to write to the Office of the Society to inquire about special quantity rates.

("A Guide to Hymn Study" appeared in the July, 1964 Issue of THE HYMN, and is available in a special reprint in leaflet form.)

Russia

JACK L. RALSTON

THE FUGING TUNE RUSSIA has been chosen as a topic of consideration because of the questions it raises and the curious way various editors have attempted to answer them. Daniel Read, the composer of RUSSIA presents some difficulties himself. The years of his life were 79 (1757-1836). Although the authorities place the location of his death as New Haven, Connecticut, they place his birth place as Attleboro (Slonimsky) or Rehoboth, Massachusetts (Gleason "Outlines, Series III"; Gilbert Chase, *America's Music; Dictionary of American Biography*.) The *Dictionary of American Biography* further confuses the matter with this comment, "Rehoboth, later called Attleboro." A check of current maps reveals two separate towns.

Biographical material on Daniel Read can be found in several books listed in the bibliography to this article. Of importance to us here is the fact that in 1785 Read published his *The American Singing Book* and in 1786-7 with Amos Doolittle published the short lived "The American Musical Magazine." It was this publication which first contained Read's tune RUSSIA. Gilbert Chase describes the periodical: "... In 1786 he began to publish, as a monthly periodical, 'The American Musical Magazine,' 'intended to contain a great variety of approved music carefully selected from the works of the best American and European masters.' Note that Read takes for granted the presence of 'American masters' worthy to be included side by side with 'the best . . . European masters.'"¹

Further insight into the daily life and work of Daniel Read can be gained through a study of his letters. Irving Lowens describes and quotes from these in his article "Daniel Read's World: the letters of an early American composer."² Charles E. Wunderlich in his doctoral dissertation, "A History and Bibliography of Early American Musical Periodicals, 1782-1852"³ gives a full index to "The American Musical Magazine." It is now possible to secure a reprint edition of this periodical for a direct examination of its most interesting contents.⁴ The second number of "The American Musical Magazine" contains five compositions two of which are by Read. RUSSIA is the second piece by Read and it is given on pages 9 and 10. It is arranged in open score for four voices, and is given as Example I.

Jack L. Ralston, M.M., is Music Librarian at the University of Missouri at Kansas City. His article on "By cool Siloam's shady Rill" appeared in the April 1964 issue of this periodical.

I

RUSSIA.

Treble.

Counter.

Tenor.

Bass.

(Vol. 1)

Laid in the balance both

10

No. 2.

Laid in the balance both appear Light as a puff of empty air.

Laid in the balance both appear Light as a puff of empty air.

balance both appear Light as a puff of empty air Light as a puff of empty air.

pear Light as a puff of empty air Light as a puff of empty air.

In reducing *RUSSIA* to close score there are two possible solutions. The first is to follow the principle that the tenor part should be placed in the soprano voice which will result in the version given as Example *Ila*. Another solution is to take the composer at his word and preserve the original order of voices. In Example *I Ib* this has been done. Although *RUSSIA* abounds in parallel 5ths and 8ves it is relatively easy to perform. The only note which would be difficult to sing is the Treble's note "A" in measure 9. This is particularly true in version *Ila* which places the Treble part in an inner voice. In version *I Ib*, the sopranos would have less difficulty in finding their note since it picks up from the previous note sung by the alto voice.


II

a

b

a

b

RUSSIA passed from tunebook to tunebook with very few changes at first, but later arrangers attempted to correct the “crudeness” of the melodic and harmonic parts. William Little and William Smith included RUSSIA in their shape note collection *The Easy Instructor*. Their version is given as Example III. Although there is no composer shown, the piece is identified as by REED in the index. With one exception each later presentation smooths out the  figure in measures 10 and 12.

III

RUSSIA. L M Flat Key on A.

Take an the no collected degree The lower sort are vainly Laid in a ballance both appear light as a puff of empty air

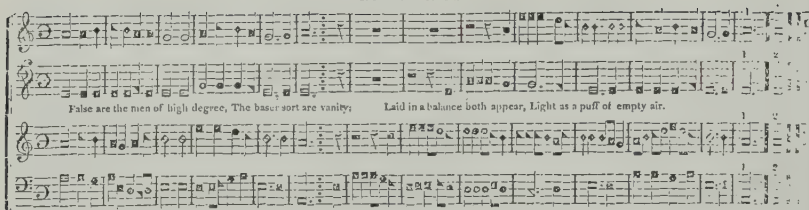
John Wyeth apparently did not see fit to include RUSSIA in his *Repository of Sacred Music, Part Second*. This did not, however, prevent Allen D. Carden from using it in his *Missouri Harmony* of 1820. It is reproduced here as Example IV because of the curious typographical errors which were corrected in the later editions. The clef for the Counter voice is inverted and the tenor note in measure 7 is the correct shape but placed on the wrong space.

Probably it was through *Missouri Harmony* that RUSSIA found its way into the shape note books of the South. This version is still to be found in *The Original Sacred Harp* of 1960.⁵ It is found on page 107 with this note: “The above tune was once in the Sacred Harp page

IV

RUSSIA. L. M.

55



274, and was removed and GOLDEN HARP and BALDWIN, inserted in its place. See page 274. It was first published in Daniel Read's book, *The Columbian Harmony*, 1793." [Spelling and punctuation not changed.] The words used are the Isaac Watts' paraphrase of Psalm LXII.

My spirit looks to God alone,
 My rock and refuge is His throne.
 In all my fears, in all my straits
 My soul on His salvation waits.

In 1850, *Missouri Harmony* was "Revised, enlarged and corrected. By Charles Warren, professor of music." The work still carries the copyright date of 1836 but so many changes have been made in the notes that RUSSIA nearly loses its identity. Gone are the parallelisms and modal feeling. Harmonies have been changed and the counterpoint has been tampered with. All of the "G's" have been sharpened! The bass line has been altered so that it loses the melodic interest of the original. Now it is no more that a regular hymn tune with an imitative refrain. The characteristic opening interval in the fuguing section (E to A, La to La) is changed in measure 9 to (B to E, Mi to La) which makes it inconsistent with measure 7 which is correct. It is clearly a violation of the rule in counterpoint which was so strictly observed in Read's original, although with some dissonant effect. This version is given as Example V.

In the same fateful year (1850), Isaac Baker Woodbury's *The Dulcimer: of the New York Collection of Sacred Music*, was published with its own improvements on RUSSIA and several other "Continental Tunes." No composer is given but the following note appears with RUSSIA:

We insert a few of the Continental tunes at the earnest request of many old and venerated people, who in their younger days were wont to perform them in the house of God with perhaps *as much devotion and religious effect* as more modern choirs now sing the music of the day. The Melodies and Bases have al-

ways been retained, when consistent with the rules of counterpoint, and in order to do this several licenses have been taken with the arrangements, which the critic is requested to look upon with an indulgent eye.

V

RUSSIA. L. M.

35

False are the men of high degree, The baser sort are vanity; Laid in a balance

both appear, Laid in a balance both appear, Light as a puff of empty air.

This musical score is for a hymn titled 'RUSSIA. L. M.' with a page number of 35. It consists of two systems of music. Each system has three staves: a soprano staff, a tenor staff, and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: 'False are the men of high degree, The baser sort are vanity; Laid in a balance both appear, Laid in a balance both appear, Light as a puff of empty air.'

Mr. Woodbury has shifted the rhythm of the opening section by one half of a measure in order to accommodate the text which is Isaac Watts' paraphrase of Psalm XIII. The addition of figures for the accompanying instrument is a paradox because the futing tunes were generally performed without accompaniment. The two voices on the upper staves no longer even attempt to make imitative entrances. By this time music printed in open score was performed in different order from the time of Daniel Read so that now the Sopranos sang the former Tenor part, the Altos performed the Counter part, the Tenors performed the old Treble part, and the Bases retained their usual line. This version given as Example VI was also used later by Woodbury in his *Harp of the South*.

VI

RUSSIA. L. M.

Continental Tune. 25

Firm, but not holstons.

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return?

How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return?

This musical score is for a hymn titled 'RUSSIA. L. M.' with a page number of 25. It is labeled 'Continental Tune.' and consists of two systems of music. Each system has three staves: a soprano staff, a tenor staff, and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: 'Firm, but not holstons. How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return? How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return? How long, O Lord! shall I complain, Like one that seeks his God in vain? How long my soul thine absence mourn, And still despair of thy return?'

THE HYMN

Virgil Corydon Taylor in his *The Chime*, of 1854 was perhaps the most charitable in his presentation of RUSSIA. The only changes of consequence occur in the Treble part with the substitution of "B" for "A" in measure 9 and the addition of two "G" as added notes in measure 11 to fill out the chord. Taylor's edition is given as Example VII.

VII
RUSSIA. L. M.

36

REED*

False are the men of high de-gree; The bas-er sort are van-i-ty; Laid in the bal-ance

Laid in the bal-ance, both ap-pear Light as a puff of emp-ty air, air, air.

Laid in the bal-ance, both ap-pear Light as a puff of emp-ty air, air, air.

in the bal-ance, both ap-pear Light as a puff of emp-ty air, Light as a puff of emp-ty air, air, air.

both ap-pear Light as a puff of emp-ty air, Light as a puff of emp-ty air, air, air.

The note taken from RUSSIA in *The Chime* perhaps best reflects Taylor's attitude.

This tune and Exhortation are among the gems of the old Continental "School." They are inserted here without change of words, "alteration or emendation;" because, to modernize them in the slightest degree would divest them of their antique and distinctive character. To give them their pristine appearance, there should be a scrupulous eschewal, in the performance, of any species of instrumentation, and the pitch should be taken from a pitch-pipe.

This additional word is taken from the following page.

This tune, like the one opposite, is given here as a *faithful transcript* from Smith and Little's Collection, published in the last century; and, as a composition of its *time*, is by no means of an inferior stamp. As respects sharp sevenths, here we introduce them occasionally where it seems not *absolutely* inadmissible so to do. It is, however, with *great diffidence* that we do so. We think the safer way is to let the taste and discrimination of the singer decide the matter, and make them *sharp* or *natural*, "ad libitum;" as either way will doubtless be equally effective.⁶

Although RUSSIA does not occur in any of the standard hymnals it is still sung by the "Fa-So-La" singers in the South who use *The Original Sacred Harp*. There is no question of the modal feeling when they perform it. The doubling of men's and women's voices on the three upper parts with the largest number on the Tenor part would probably come closer to realizing the composer's original intentions than the up-side-down versions of Woodbury and Warren. If additional stanzas of "False are the men of high degree" could be located or if other suitable words could be selected RUSSIA could be the foundation for an anthem setting.

Daniel Read is best known for his settings of LISBON, SHERBOURNE, and WINDHAM. RUSSIA is certainly on a par with these and deserves to be better known in its original form.

NOTES

¹ Gilbert Chase, *America's Music from the Pilgrims to the Present* (New York: McGraw-Hill, 1955), p. 134.

² Irving Lowens, "Daniel Read's World: The Letters of an Early American Composer," *Notes*, IX, (March 1952), p. 233-248.

³ Charles Edward Wunderlich, *A History and Bibliography of Early American Musical Periodicals, 1782-1852*. (Ann Arbor, Michigan: University Microfilms, 1962), 783p.

⁴ From Annemarie Schnase, Reprint Department, 120 Brown Road; P. O. Box 119, Scarsdale, New York.

⁵ *Original Sacred Harp* (Denson Revision, 1960 Edition) (Cullman, Alabama: Sacred Harp Publishing Company, 1960), 582p.

⁶ Virgil Corydon Taylor, *The Chime; an extensive collection of new and old tunes, consisting of arrangements from the old masters, and modern European writers; gems from the Continental school. . . .* (Chicago: S. C. Griggs & Co., 1854), p. 36, 37.

Acknowledgements:

Examples I, III, IV, VI, VII are taken from the collection of the Snyder Collection of Americana and the Conservatory of Music Library of the University of Missouri at Kansas City.

Example V is taken from the Warren revision of the *Missouri Harmony* from the collection of the Kansas City Public Library.

BIBLIOGRAPHY

- Gilbert Chase, *America's Music from the Pilgrims to the Present*. (New York: McGraw-Hill, 1955), 733p.
- Harold Gleason, *Music Literature Outlines, Series III, American Music from 1620-1920* (Rochester, New York: Levis Music Stores, 1955), 103p.

- Irving Lowens, "Daniel Read's World: the Letters of an Early American Composer," *Notes*, IX, (March 1952), p. 233-248.
- Edwin Hall Pierce, "The Rise and Fall of the 'Fugue Tune' in America," *Musical Quarterly*, XVI, (April 1930), p. 214-228.
- Charles Seeger, "Contrapuntal Style in the Three-Voice Shape-Note Hymns," *Musical Quarterly*, XXVI, (October 1940), p. 483-493.
- Nicolas Slonimsky, Editor, *Baker's Biographical Dictionary of Musicians, Fifth Edition* (New York: G. Schirmer, 1958), 1855p.

NEGRO SPIRITUALS (*Continued from Page 110*)

NOTES

¹ James Weldon Johnson and J. Rosamond Johnson, *Books of American Negro Spirituals* (New York: The Viking Press, 1940), Vol. 1, pp. 25-26.)

² Miles Mark Fisher, *Negro Slave Songs in the United States* (Ithaca, N. Y.: Cornell University Press, 1953), pp. 25-26.

³ For a list of spirituals, see John W. Work, *American Songs: A Comprehensive Collection of 230 Folk Songs, Religious and Secular* (New York: Theodore Presser Company, 1940).

⁴ Fisher, *Negro Slave Songs*, passim.

⁵ *Ibid.*

⁶ *Ibid.*, p. 176.

⁷ See the definition of Christianity in Charles S. Johnson, *Shadow of the Plantation* (Chicago: University of Chicago Press, 1934), p. 20.

⁸ *Ibid.*, p. 179.

⁹ *Ibid.*

¹⁰ *Ibid.*, p. 183.

¹¹ *Ibid.*, p. 70.

¹² *Ibid.*, p. 145.

Editor's Note: Dr. Washington has opened up a subject which very much needs to be thoughtfully studied and clarified. Correct terminology is important. There are *Negro Spirituals*, Negro "Characteristics" (using the term employed by R. Nathaniel Dett), Freedom Songs, and "Gospel" Songs. Much of what is being produced and sung by the so-called Gospel Singers represents a still more improvisational type of folk music. Further study and correspondence regarding this entire field would be welcomed and is encouraged.

25th Annual Liturgical Week

The 25th Annual Liturgical Week in the Archdiocese of Saint Louis was marked August 24-27, 1964, with Joseph Cardinal Ritter, Archbishop of Saint Louis, presiding. For use of those attending a handsome booklet was published containing an outline of the program, a statement of its theme, text and music for daily Mass, and a number of congregational hymns for use by the delegates.

For the benefit of our readers who may not have been privileged to see a copy of the booklet, the following information is presented. On Monday, August 24, Low Mass was begun with the Entrance Hymn "Praise to the Lord, the Almighty;" the Communion Hymn was a metrical paraphrase of Psalm 22 (Psalm 23 in the K.J.V.), by Eugene Lindusky, O. S. C., and sung to a tune by Joseph Mohr. The Recessional Hymn tune was OLD HUNDREDTH, to which was sung an 11th century Anglo-Saxon text and the familiar Doxology, "Praise God, from Whom all blessings flow."

It would be difficult to imagine a more thoughtful selection of hymns which would testify to a type of ecumenical appreciation of the common treasures of the faith in hymnody.

At the Feast of Saint Louis, on Tuesday, and the Feast of Saint Zephyrinus on Wednesday, the Entrance Hymn was "A Mighty Fortress is our God." The Offertory and Communion Hymns were both original texts by contemporary Jesuits sung to Bach chorales. The Recessional was "Now thank we all our God."

On page 59 is a virile text by Msgr. Martin B. Hellriegel, "To Jesus Christ, our Sov'reign King" set to a tune marked only "Mainz, 1900." The hymn as it appears could be sung by any Christian without difficulty or theological hindrance.

Page 60 marks the opening of a section of "Supplementary Hymns." Two are common to Roman Catholic and Protestants: "Crown Him with many crowns" and "Praise the Lord, ye heavens adore Him." The former was set to Elvey's tune and the latter to Pritchard's HYFRYDOL. A third hymn, with a Mainz tune, was translated by Msgr. John Rothensteiner.

RECORD REVIEWS

Hymn of the Month (twelve hymns); Choir of Southern Methodist University, Lloyd Pfautsch (director), Robert Anderson (organist), The Graded Press.

The present record, with its "Guide to Study" by Alfred B. Haas, is a positive effort to assist congregations to acquire a better knowledge of twelve hymns, all of them moderately popular, all of them on a high level. Each hymn is provided with a page of laymen's notes to go along with Pfautsch's straightforward performances, and the reader/listener is directed to the proper numbers in the Methodist Hymnal and the Cokesbury Worship Hymnal. Hymns presented are VENI, VENI, EMMANUEL; NATIONAL HYMN; GERMANY; HAMBURG; AZMON; ST. AGNES; MORECAMBE; RUSSIAN HYMN; ST. THOMAS; DIADEMATA; EIN FESTE BURG;

and OLD HUNDREDTH. One hymn is intended for study each month, with references, whenever possible, to the traditional Church Year.

The performances are handled with great neatness and simplicity, and the sound is vital and powerful. Throughout the recording, however, the intonation of the singers is disturbingly faulty, chiefly among the sopranos, though possibly an effort was being made to approximate the naturally imperfect singing of an average congregation. The complete lack of reverberation makes the singing sound harsher, more breathless, more heavily accentuated, than it probably was in the actual performance.

The record, in spite of these mild criticisms, is splendidly planned. It is dated 1963-1964, and it is the first such effort; possibly in future years—let's hope the project is continued!—the idea will be implemented with performances that are not just vital and powerful, but also beautiful and in good tune.

Liedmesse in Sätzen der Reformationszeit (Hymn-Mass in Reformation-Settings): 6 hymns + Te Deum & Da pacem Domine; Soloists, Choir, & Instrumentalists of the Westfalian Kantorei, Wilhelm Ehmann (cond.); Cantate 640 203 (T 72 469 LP).

Though frowned upon by many contemporary conservative theologians, the principle of singing the evangelical Mass in rhymed texts set to strophic hymns instead of in the old texts to freely spun out chant was clearly enunciated by Luther early in his career as a reformer. The tradition has been sporadically

maintained up to the present time, and the tunes most frequently associated with the practice are among the most popular of the Lutheran chorales. The present performance utilize the following tunes: the Kyrie is replaced by Kyrie, Gott Vater in Ewigkeit, which sounds like a troped Gregorian Kyrie; the Gloria is the lively Allein Gott in der Höh sei ehr; the Credo is Luther's versification, based on early sources, Wir glauben alle an einen Gott; the Sanctus, again Luther's writing, is Jesaja dem Propheten das geschah; and the Agnus Dei is the familiar one still used in almost all Lutheran churches, Christe, du Lamm Gottes, so brief that it invites no poetic extension.

These old Lutheran hymns have an astonishing effect when performed as they were originally, that is, unaccompanied and in unison. For the sake of variety, however, Ehmann also utilizes, for various stanzas, settings by such composers as Kugelmann, Johann Walter, and Resinarius. In keeping with performance of the practice of the time, too, some vocal lines are doubled by instruments of the time, such as the Krummhorn, narrow trumpet, Pommer, recorder, trombone, and various strings. The only work that is not hymnic in the modern sense is Johann Walter's *Te dum laudamus*, which is carried out in the alternation-style that later carried over into evangelical chorale-singing. In all cases, it is clear that the cantus firmus was calculated by the composers to be clearly heard. It moves more rapidly than Gregorian cantus firmi in contemporaneous Catholic music, and Ehmann has underscored

it each time with appropriate dynamics and instrumentation. The closing setting of the *Da pacem* utilizes the tune *Verlieh uns Frieden* gnädiglich.

Deutsche Liedsätze des 16. und 17. Jahrhunderts (16th- and 17th-century German Hymn-Settings): 16 hymns; Heinrich-Schütz Circle of Bethel, Adalbert Schütz (cond.); Westfalian Kantorei, Wilhelm Ehman (cond.); Hessian Kantorei, Philipp Reich (cond.); Barmen-Gemarke Kantorei, Helmut Kahlhöfer (cond.); Hannover Church Music School, Werner Immelmann (cond.); Cantate 640 216 (CAN 11 14 LP).

Tunes presented in this recording are *Gelobet seist du, Christe*; *Christ, der ist erstanden*; *Alle Morgen ist ganz frisch und neu*; *Josef, lieber Josef mein*; *Geh aus, mein Herz, und suche Freud*; *Nun bitten wir den heiligen Geist*; *In dulci jubilo*; *Wir wollen alle fröhlich sein*; *Gelobt sei Gott in höchsten Thron*; *Zu dieser österlichen Zeit*; *O Christe, Morgensterne*; *Nun lob, mein Seel, den Herren*; *Nun will sich scheiden Nacht und Tag*; *Herr Jesu Christ, dich zu uns wend*; *Auf, auf, mein Herz, mit Freuden*; *Auf meinen lieben Gott*. Settings of these tunes are by Ludwig Senfl (1492-1572), Arnold von Bruck (1480-1554), Johann Walter (1496-1570), Erhard Bodenschatz (1570-1636), Michael Praetorius (1571-1621), Melchior Vulpus (1560-1615), Johann Eccard (1553-1611), Bartholmäus Gesius (1555-1613), Heinrich Schütz (1585-1672), Sethus Calvisius (1556-1615), Anonymous (c. 1646), Johann Georg Ebeling (1637-1676),

Johann Crüger (1598-1662), Johann Hermann Schein (1586-1630), Sigmund Theophil Staden (1607-1655), and Johann Sebastian Bach (1685-1750).

The composers are representatives of Lutheran hymnic composition from its beginnings through Bach, and, while there is immense variety in style, the works are all consistent in their clear presentation of the melody. They range in complexity from purely homophonic settings to intricate contrapuntal ones. The closing hymn, *Auf meinen lieben Gott*, presents the tune in settings by three different composers in alternation with the variations on the tune in dance-style that comprise Buxtehude's well-known harpsichord partita. This kind of alternation-style, and these refreshing individual settings, have the capacity to put life into congregational singing. Nor does one need to go to such lengths in choosing settings of hymns by many composers: in America the mere alternation of choir and congregation would provide much-needed relief from the perfectly deadly custom of singing one stanza after another in exactly the same way from beginning to end. American hymn-singing is probably the most perniciously unimaginative musical phenomenon of all time.

—JAMES BOERINGER

The Editor would welcome word regarding *interfaith* services held in various parts of the country, and especially the names (and tunes) of hymns used.

THE EDITOR'S COLUMN (*Continued from Page 100*)

In a very straightforward manner Fr. Selner concludes:

Our business for fifty years has been to point out that religious characteristics can be and must be represented in the material form of church music, or it will be as revolting to true worshippers as a political speech would be instead of a homily. . . .

Controversy regarding music in church and Church Music has long had its place in the marketplace of ideas. That it is healthy to have expression of divergent opinions goes without saying. In our desire to embrace the "modern" or to demonstrate our "sensitivity" we often make foolish mistakes. The unthoughtful and often unseemly rush to incorporate Negro Spirituals in hymnals during the past decade presents a number of problems, some of which Dr. Washington has dealt with in his provocative book from which a portion of a chapter is reprinted in this issue.

Perhaps the height (or depth) of carelessness in editing of a hymnal in an effort to be "up to date" occurred in the production of a book designed for hospitals and mental institutions, published a few years ago. Among the incongruities contained in it was the inclusion of the Spiritual "Nobody knows the trouble I've seen," which certainly did not speak well of the work and accomplishments of the doctors and psychiatrists who were treating the patients. This type of "tricks before high heaven" can only lead to a dismal end.

We welcome every advance forward in the field of Hymnody and we look to the present generation to produce worthy hymn texts and tunes for use in praise of the Most High. But, please—No tricks!

JAN HUS ANNIVERSARY—1965

During 1965 will occur the 550th Anniversary of the Martyrdom of Jan Hus. Churches of all denominations might well make use of the occasion in connection with the observance of Reformation Day. Luther and Calvin were generous in their praise of Hus, the "pioneer martyr," and all Christians have benefitted from his labors. A fair amount of choral music is available (including that prepared for the Moravian Celebration) and some hymnals contain the well-known "Bohemian Brethren" tune. Some use of available materials and the possible appearance of additional texts and music in English might well contribute to the ecumenical spirit which is very much abroad in the land.

The Hymn

VOLUME 15, 1964

TABLE OF CONTENTS

Articles

	Page
Adams, Edward Bradford, <i>Real Fun encountering hymn questions</i>	89
Binder, A. W., <i>History of American-Jewish Hymnody</i>	23
Boeringer, James, <i>Teaching Theory with Hymns</i>	111
Brandon, George, <i>Hymnody of the Disciples of Christ in the U.S.A.</i>	15
Bush, Grace, <i>Great Hymn Writers and their Hymns</i>	83
Eskew, Harry, <i>William Walker, 1809-1875; Popular Southern Hymnody</i>	5
Higginson, J. Vincent, <i>A Note on "Mother Dear, O pray for me"</i>	92
Ralston, Jack L., <i>By cool Siloam's Shady Rill</i>	37
———, <i>Russia</i>	115
Smyth, Richard Renwick, <i>A Sermon in Song</i>	47
Thomas, Nancy White, <i>A Guide to Hymn Study</i>	69
Washington, Joseph L., <i>Negro Spirituals</i>	101

Reviews

<i>Christian Hymns</i> , ed. Noss, World Publishing Co., Cleveland (Morgan Simmons)	56
Hooper, William Lloyd, <i>Church Music in Transition</i> , Broadman (Leonard Ellinwood)	58
The Baptist Hymn Book Companion, ed. Hugh Martin, London, Psalms and Hymns Trust (Edward C. Starr, Gustav A. Lehmann)	30

Reviews of Music

Boeringer, James, <i>Reviews of Recordings</i>	123
Johe, Edward H., <i>Hymn-Anthem and Prelude Literature</i>	27
———, <i>Hymn-Anthem and Prelude Literature</i>	53

<i>The Hymn Reporter</i>	60
--------------------------------	----

The President's Message

Edwards, Deane, <i>New Hymn Books from Abroad</i>	2
———, <i>Ruth Ellis Messenger</i>	34
———, <i>Hymns in Two Churches</i>	66
———, <i>New Hymns</i>	98

Editorials

Higginson, J. Vincent, <i>Ruth Ellis Messenger</i>	36
Knight, G. L., <i>Tricks Before High Heaven</i>	100
Reid, William W., <i>Trends in Contemporary Hymnody</i>	4
Watters, Philip S., <i>The Hymn and Country Churches</i>	68

Miscellaneous

<i>An Appreciation</i> (Edith Franz)	26
<i>Anniversaries in 1964</i>	26
<i>Hymn Anniversaries 1965</i>	62
<i>Hymn Society of America's Collection</i>	62
<i>Papers of The Hymn Society</i> (Listings)	63, 95, 126
<i>Theses and Dissertations</i> (Third in Series)	14
<i>Two Original Hymn Tunes</i>	112, 113

THE PAPERS OF THE HYMN SOCIETY

- I. **The Hymns of John Bunyan**
Louis F. Benson, D.D.
- II. **The Religious Value of Hymns**
William Pierson Merrill, D.D.
- III. **The Praise of the Virgin in Early Latin Hymns**
Ruth Ellis Messenger, Ph.D.
- IV. **The Significance of the Old French Psalter**
Waldo Selden Pratt, L.H.D., Mus.D.
- V. **Hymn Festival Programs**
- VI. **What Is a Hymn?**
Carl Fowler Price, M.A.
- VII. **An Account of the Bay Psalm Book**
Henry Wilder Foote, D.D.
- VIII. **Lowell Mason: An Appreciation of His Life and Work**
Henry Lowell Mason
- IX. **Christian Hymns of the First Three Centuries**
Ruth Ellis Messenger, Ph.D.
- X. **Addresses at the Twentieth Anniversary of the Hymn Society of America**
- XI. **Hymns of Christian Patriotism**
- XII. **Luther and Congregational Song**
Luther D. Reed, D.D., A.E.D.
- XIII. **Isaac Watts and His Contributions to English Hymnody**
Norman Victor Hope, M.A., Ph.D.
- XIV. **Latin Hymns of the Middle Ages**
Ruth Ellis Messenger, Ph.D.
- XV. **Revival of Gregorian Chant: Its Effect on English Hymnody**
J. Vincent Higginson, Mus.B., M.A.
- XVI. **The Hymn Festival Movement in America**
Reginald L. McAll, Mus.D.
- XVII. **Recent American Hymnody**
Henry Wilder Foote, D.D.
- XVIII. **Hymnody in the American Indian Missions**
J. Vincent Higginson, Mus.B., M.A.
- XIX. **Louis F. Benson, Hymnologist**
Morgan P. Noyes, D.D.
- XX. **The Olney Hymns**
John Henry Johansen, S.T.M.
- XXI. **The Philosophy of the Hymn**
Nancy White Thomas
- XXII. **Charles Wesley**
Alfred Burton Haas, M.A.
- XXIII. **To Praise God: The Life and Work of Charles Winfred Douglas**
Leonard Ellinwood and Anne Woodward Douglas
- XXIV. **Addresses at the International Hymnological Conference, 1961**
- XXV. **A Short Bibliography for the Study of Hymns**

Papers may be obtained from The Hymn Society of America,
475 Riverside Drive, New York, N. Y. 10027. Papers I-XV, 25¢ each.
Papers XVI-XXII, 35 cents; XXIII and XXIV, \$1.00; XXV, 60 cents.